



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Ninagawa's Types of Japanese Pottery

IN the early half of last year a very interesting collection of pottery was exhibited in one of the wall cases in the gallery of Japanese pottery. These objects were temporarily removed from the main collection and represented nearly all of the original specimens figured in the first systematic work on Japanese pottery ever published in Japan by a native author. This man was Ninagawa Noritane, a distinguished antiquarian of Tokyo, formerly of Kyoto, who planned an extensive work on matters relating to the old things of Japan. In 1876 he began a work under the general title of Japanese Arts and Industries. The work on Japanese pottery consisted of seven parts and a number of unpublished plates and drawings which, had he lived, would have formed Part VIII of the work.

In the general series he published one part on the various gateways of the Castle of Yedo illustrated by small photographs. Plates had been made for a part on ancient roofing tiles. Ninagawa showed me the drawings of a part on Japanese armor which he intended to publish. The plates represented a succession of figures, the first one clothed in an undergarment and then, in sequence, the same figure was shown with a garment added until the man was represented in full armor.*

While interested in all departments of antiquity Ninagawa was specially devoted to Japanese pottery. After his death in 1882 his notes, memoranda, unpublished plates and his private annotated copy of his work on Japanese pottery came into my possession. His correspondence indicated extensive travelling, and wherever he visited he hunted up some old antiquarian or potter and made inquiries about the old potters of the village. He also corresponded with many antiquarians in various parts of the country.

In forming the great collection of Japanese pottery, I made special efforts to secure as many as possible of the originals figured by Ninagawa in his work. This antiquarian was my first teacher in the art of pottery identification and from him I secured a number of the original objects figured in Parts VI and VII. The originals figured in Parts II, III, IV and V had been bought and carried to Europe before I reached Japan. There was no hope of ever securing these, so an attempt was made to get objects as near like as possible to those originally figured. These were in every case submitted to Ninagawa for his approval. In a number of instances better objects were secured than Ninagawa had figured. In a few instances I got the mate to the one figured, as in the case of the Takatori wine bottle: Cat. No. 1089.

In 1883 I returned from Japan by way of

China and Europe, and, passing through Paris, visited the great connoisseur, Mr. Bing, and secured a number of marks that in Japan I had searched for in vain. On arriving in London I learned, for the first time, that Mr. Bing had been the purchaser of the originals of Parts II, III, IV and V of Ninagawa's work. Though a number of European museums were endeavoring to secure these types, by good fortune the precious objects came into my possession and the pieces are to be found in their respective places in the Museum collection.

Ninagawa's work on pottery was entitled *Kwan Ko Dzu Setsu*; the literal translation of these four characters is "Study, Old, Illustration, Explain, or Discourse," a free translation of which might be, *Illustrated Discourse on Ancient Objects*.

This work was made up of seven parts, oblong in shape, measuring $15\frac{1}{2}$ by $10\frac{3}{4}$ inches. These were illustrated by lithographic plates colored by hand, and though roughly done are almost perfect in the depiction of the pieces figured. Part I was published in 1876, Parts II, III, IV and V in 1877, Part VI bore the date of 1879, and Part VII appeared in 1880. The objects figured in Part I were never owned by Ninagawa; Figs. 1-15 were copied from drawings of objects exhumed from a mound at Kamiyama, in Yamato, and were reburied after having been drawn; others were in the National Museum, or in the possession of some shrine or temple. The Museum collection, however, contains objects of a similar nature to those figured.

The objects figured in Parts II, III, IV and V are the most important of all, and of 121 pieces figured the Museum possesses 114. In Parts VI and VII were figured a few pieces of porcelain and a number of others new and of no merit. The Museum Collection possesses eleven originals of Part VI, and ten originals of Part VII. The British Museum possesses nine originals of these two parts, which were secured by the British Minister, Sir Harry Parkes, who was in Japan at the time of their publication. A few other types were got by Dr. William Anderson, of London, and Thomas Allen, Esq., of Boston. With few exceptions, however, our collection possesses potteries and marks similar to those figured.

The accompanying illustration is from a photograph taken of the collection before redistributing the objects in their appropriate places in the main collection. E. S. M.

Gallery Conferences.

THE Series of Conferences named below are in progress in the Galleries of the Museum on Thursdays.

Admission to these Conferences is free, but the ticket of admission does not exempt the holder from paying admission to the Museum.

These tickets may be had by applying in writing

* In the Japanese Ethnological Collection in the Peabody Museum, Salem, Mass., is a life-sized figure which I had made for the Museum while in Japan. This figure is dressed in complete armor, the work being done by an armorer belonging to the Imperial family.